

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: NEW MUSIC AND OLD COLONIALS

BEYOND THE HORIZON: THE DEPICTION OF TIME IN
KARLHEINZ STOCKHAUSEN'S *KLANG*

IAN PARSONS

ORCHESTRATION AND PITCH PRECISION IN THE
ORCHESTRAL MUSIC OF MARC SABAT

TAYLOR BROOK

A FIELD GUIDE TO SONIC BOTANY: THOUGHTS ABOUT
ECO-COMPOSITION

MAAYAN TSADKA

LABYRINTHS, LIMINALITY AND EKPHRASIS: THE GRAPHICAL
IMPETUS IN THE MUSIC OF KENNETH HESKETH

THOMAS METCALF

THE EAR IS A LABYRINTH: JULIO ESTRADA SEARCHING FOR
THE MINOTAUR

PABLO SANTIAGO CHIN

TWISTING THE ARM OF MICHAEL MAIERHOF: COMPOSER,
PERFORMER, CONCERT ORGANISER

THOMAS R. MOORE

REVIEWS: FIRST PERFORMANCES, CDS, AND BOOKS

PROFILE: ADINA IZARRA

ARTWORK: MAAYAN TSADKA

TEMPO

EDITOR *Christopher Fox*
tempoeditor@cambridge.org

REVIEWS EDITOR *Heather Roche*
temporeviewseditor@gmail.com

ADVERTISING
Email (UK and rest of the world)
ad_sales@cambridge.org

Email (US) USAadsales@cambridge.org

SUBSCRIPTION ENQUIRIES
Tel: 01223 326070
Email: journals@cambridge.org

ADVISORY BOARD
Amy C. Beal
University of California, Santa Cruz, USA
Davinia Caddy
University of Auckland, New Zealand
Jonathan Cross
University of Oxford, UK

Mark Delaere
KU Leuven, Belgium

Kyle Gann
Bard College, USA

James Gardner
Auckland, New Zealand

Gisela Gronemeyer
Cologne, Germany

Anna Höstman
Toronto, Canada

Peter Hill
University of Sheffield, UK

Nicholas Jones
Cardiff University, UK

Gerard McBurney
London, UK

François-Bernard Mâche
Paris, France

Olivia Mattis
Huntingdon, New York, USA

David Metzger
University of British Columbia, Canada

Tim Rutherford-Johnson
West Sussex, UK

Howard Skempton
Leamington Spa, UK

Mission Statement

As a 'Quarterly Review of New Music', TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves.

Subscriptions

TEMPO (ISSN 0040-2982) is published four times a year in January, April, July and October. Four parts form a volume. The subscription price for volume 74 (Nos. 291-294), which includes delivery by air where appropriate (but excluding VAT) is £171 (US \$284 in USA, Canada and Mexico) for institutions (print and electronic); £139 (US \$235) for institutions (electronic only); £35 (US \$58) for individuals ordering direct from the publishers and certifying that the journal is for their personal use (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, One Liberty Plaza, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$12. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0040-2982/2018 \$12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy, material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online service which can be found at journals.cambridge.org.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in Great Britain by Bell & Bain Ltd, Glasgow.

cover design: Studio Isabelle Vigier

© Cambridge University Press 2021

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITOR *Christopher Fox* / REVIEWS EDITOR *Heather Roche*

VOLUME 75 NO. 295 JANUARY 2021

3 EDITORIAL: NEW MUSIC AND OLD COLONIALS
Christopher Fox

ARTICLES

6 BEYOND THE HORIZON: THE DEPICTION OF TIME IN
KARLHEINZ STOCKHAUSEN'S *KLANG*
Ian Parsons

17 ORCHESTRATION AND PITCH PRECISION IN THE
ORCHESTRAL MUSIC OF MARC SABAT
Taylor Brook

31 A FIELD GUIDE TO SONIC BOTANY: THOUGHTS ABOUT
ECO-COMPOSITION
Maayan Tsadka

45 LABYRINTHS, LIMINALITY AND EKPHRASIS: THE GRAPHICAL
IMPETUS IN THE MUSIC OF KENNETH HESKETH
Thomas Metcalf

72 THE EAR IS A LABYRINTH: JULIO ESTRADA SEARCHING FOR
THE MINOTAUR
Pablo Santiago Chin

85 TWISTING THE ARM OF MICHAEL MAIERHOF: COMPOSER,
PERFORMER, CONCERT ORGANISER
Thomas R. Moore

FIRST PERFORMANCE

95 FESTIVAL GLASPERLENSPIEL, ESTONIA
Lauri Supponen

CDs AND DVDs

- 97 SIX NEW RELEASES FROM EMPREINTES DIGITALES *Richard Barrett*
- 99 HANS THOMALLA: *BAGATELLEN/AIR/NOEMA* *Julie Zhu*
- 101 TIMOTHY MCCORMACK: *KARST* *Alex Huddleston*
- 102 MORTON FELDMAN: *MORTON FELDMAN PIANO* *William Fourie*
- 103 MAGNUS GRANDBERG AND SKOGEN: *LET PASS MY WEARY GUILTLESS GHOST* *Neil T. Smith*
- 104 GIORGIO NETTI: *NECESSITÀ D'INTERROGARE IL CIELO* *Roger Heaton*
- 106 NING YU: *OF BEING: LU, MOCHIZUKI, PRAETORIUS* *Caroline Potter*
- 107 OLGA NEUWIRTH: *ORCHESTRAL MUSIC* *Monica Pearce*
- 108 MICHAEL FINNISSY: *PIOUS ANTHEMS AND VOLUNTARIES* *Edmund Hunt*
- 109 LISA STREICH: *AUGENLIDER* *Ian Power*
- 111 LEO CHADBURN: *THE SUBJECT/THE OBJECT* *Tim Rutherford-Johnson*
- 112 JENNIFER WALSH: *A LATE ANTHOLOGY OF EARLY MUSIC VOL. I: ANCIENT TO RENAISSANCE* *George K. Haggett*

BOOKS

- 116 'JOHN CAGE AND THE CONCERT FOR PIANO AND ORCHESTRA' WEB APPS: *SOLO FOR PIANO AND CONCERT PLAYER* *Sophie Stone*
- 117 *JOHN CAGE'S CONCERT FOR PIANO AND ORCHESTRA* BY MARTIN IDDON AND PHILIP THOMAS *Christian Carey*
- 121 PROFILE: ADINA IZARRA
- 124 CONTRIBUTORS

ARTWORK: MAAVAN TSADKA